

## RMA MPSG 2017 Programme

The RMA MPSG 2017 Conference will feature five types of sessions:

- **Keynote Sessions** feature invited speakers Martha Feldman and Jerrold Levinson
- **Themed Sessions** are organised by individual session convenors, who selected papers themselves
- **Free Sessions** are made up of papers submitted to an open, unthemed, call for papers
- **Roundtable Sessions** feature responses to the work of Roger Scruton and Jean-Luc Nancy
- **Associates Sessions** are hosted by other organisations with related interests

Thursday 13 July

**9.00-9.25 Registration and coffee**

**9.25-9.30 Introductory remarks**

**9.30-11.00 Keynote I**

Jerrold Levinson (University of Maryland)

**11.00-13.00 Parallel Sessions A**

*Associates Session: AMS MPSG Study Group – On Rancière*

Speakers: Benjamin Court (University of California, Los Angeles), Patrick Nickelson (University of Toronto)

*Associates Session: Critical Theory for Musicology – ‘We Are All Philosophers Now’*

Convenor and Chair: Nathan Mercieca (Royal Holloway, University of London)

Speakers: Andrew Bowie (Royal Holloway, University of London), Lydia Goehr (Columbia University), Nicole Grimes (University of California, Irvine), Matthew Pritchard (University of Leeds)

*Associates Session: Tick Tock Performance – To Conduct Is To Move*

*Free Paper Session: Musical Dwelling*

Férdia Stone-Davis (University of Sheffield), “The Nexus of Hospitality: Dwelling and Virtual Nomadism”

Felix Ó Murchadha (National University of Ireland, Galway), “The Musicality of Experience: Phenomenology and Listening”

Lillis Ó Laoire (National University of Ireland, Galway), “The Music of Renewal: Examples from the Gaelic Fringe”

### **13.00-13.50 Lunch**

### **13.50-16.40 – Parallel Sessions B**

*Themed Session: Music in Video Games*

Convenors: Derek Matravers (Open University), William Gibbons (Texas Christian University)

Chair: Derek Matravers (Open University)

Michiel Kamp (Utrecht), “Musical Moment in Video Games between Filmic and Natural Beauty”

Gerald Munters (Twente, Enschede), “A Song of Good and Evil: Music as Ethical Stimulus in Video Games”

Tim Summers (Royal Holloway, University of London), “Having Fun with Phantasmagoria: Opera and Video Games”

William Gibbons (Texas Christian University), Response

*Themed Session: Repetition, Repetition, Repetition*

Convenor and Chair: Stan Erraught (Buckinghamshire New University)

Christoph Wald (Technische Universität Dresden), “Once More: Schubert’s Landscapes”

Christine Dysers (City University of London), “Repetition as Difference: Bernhard Lang’s Differenz/ Wiederholung 2”

Kenneth Smith (Liverpool University) and Stephen Overy (Newcastle University), “Would You be the Ebb of this Great Flow? – a New Conception of Nietzsche’s Eternal Return and its Musical Possibilities”

Ceciel Meiborg (New School), “Chromatic Displacements”

*Free Paper Session: Phenomenology and Language*

Jessica Wiskus (Duquesne University), “Classical Phenomenology on the Correlation between Cognitive Act and Formal Meaning”

Ben Curry (University of Kent), “Musical Meaning and Wilfrid Sellars’ Philosophy of Language”

Natalia Borza (Pázmány Péter Catholic University, Piliscsaba, Hungary), “All the World’s an Opera House: The parallel of philosophical enquiries and the art of music”

Thiemo Breyer (University of Köln) and Marie Louise Herzfeld-Schild (University of Köln), “Musical Metaphors in Phenomenology”

*Free Paper Session: New Light on German Romanticism*

Koshka Duff (University of Sussex), “Tales of Schumann: The uncanny in the Kinderszenen” (lecture recital)

Sebastian Wedler (University of Oxford), “Adorno and the Politics of Musical Landscape”

Kelly Christensen (Stanford University), “Operetta at the Intersection of Nietzsche’s Early Aesthetics and Late Musical Tastes”

Babette Babich (Fordham University), “Who is Nietzsche’s Archilochus? Lyric Poetry, Alan Rickman’s Severus Snape, and Quantitational Rhythm”

**16.40-17.10 Coffee**

**17.10-19.10 Parallel Sessions C**

*Associates Session: Society for Music Theory Music and Philosophy Interest Group – Rethinking the Language of Music Theory*

Convenor and Chair: Stefano Mengozzi (University of Michigan)

Nathan Martin (University of Michigan): What are music theorists talking about?

Matt Brounley (State University of New York at Stony Brook): Clean is Just...Clean: Negotiating Timbre in a New York City Guitar Shop

Stephen Lett (University of Michigan): Structure, Experience, and What’s at Stake in the Language of Music-Analytic Production

Youn Kim (University of Hong Kong): Motion, Force, and “Rhythm Form”: Keywords in the Piano Theories of the Early Twentieth Century

*Associates Session: Performance Philosophy: Performance-Cage-Philosophy*

Convenor and Chair: Anthony Gritten (Royal Academy of Music)

Speakers: Catherine Robb (University of Glasgow), Naomi Woo (University of Cambridge), Martin Iddon (University of Leeds)

*Associates Session: RMA LGBTQ Study Group: Listening to the Dead Voice*

Convenor: Freya Jarman (University of Liverpool)

Chair: Richard Elliott (Newcastle University)

Ian Biddle (Newcastle University), “Utopian queerness and the end of politics: male intimacy, male fragility and the queer poetics of labour in Bowie’s *Blackstar*”

Emily Baker (University of Liverpool), “Famous last words: the ’body and soul’ in/of Amy Winehouse’s last recording”

Freya Jarman (University of Liverpool), “Lost sounds and the sound of loss: the fetishisation of high pitches in the lost voice”

*Associates Session: Music and/as Process: Ephemeral Scores and the Work Concept*

Convenor and Chair: Louis D’Heudieres (Bath Spa University)

Louis D’Heudieres (Bath Spa University), Presentation of *Laughter Studies 1* and related audio score pieces

Karin de Fleyt (York University), Live performance presentation of *Klangfarben Tanz* (collaboration with Maya Verlaak, composer)

Charles Céleste Hutchins (University of Kent), Presentation of *Immrama*

Robert Stillman (Canterbury Christ Church University), Presentation of *The Wheel*, a sound composition for turntables by Robert Stillman and Matt Wright.

Andy Ingamells (Birmingham Conservatoire), Lecture-demonstration of *Waschen* for solo performer

**19.10 - Dinner**

Friday 14 July

**10.00-12.50 – Parallel Sessions D**

*Free Paper Session: Musical Materialisms*

Katherine Fry (King's College London), "Wagnerism in Victorian London: between Philosophy and Performance"

Samuel Wilson (Guildhall School of Music and Drama), "Adorno's concept of musical material during and after the New Materialisms"

Isabella van Elferen (Kingston University), "The Paradoxes of Timbre: Musical Epistemology between Idealism and Materialism"

Eran Guter (Max Stern Yezreel Valley College, Israel), "The Philosophical Significance of Wittgenstein's Experiments on Rhythm, Cambridge 1912-13"

*Free Paper Session: The Sublime and the Ineffable*

Mauro Fosco Bertola (Heidelberg University), "Please mind the gap! Musical Modernism and the Sublime in the 21st Century"

Daniel Fox (City University of New York), "The Perceptual Origin of the Sublime in György Ligeti's Violin Concerto"

Jan Czarnecki (Università degli Studi di Padova), "The Ineffable in the Philosophy of Music. Zangwill vs. Jankelevitch"

Cecilia Livingstone (King's College London) and Duncan MacFarlane (University of Ottawa), "Dazzled by the stars: Beethoven, Kant, and Confusions of the Sublime"

*Free Paper Session: Gesture and Play*

Jean Beers (King's College London), "Opaque 'Transparencies'" (lecture recital)

Matteo Magarotto (University of Cincinnati), "Mozart's Order, Mozart's Play: An Enlightenment Dialectic"

Lara Pearson (Durham University), "Gesture as Thought in South Indian raga performance"

Annabel Colas (University of Bern), "Why improvisation blows up the token/type distinction"

*Roundtable 1: On Nancy*

(10.00-11.20)

Convenor and Chair: Tomas McAuley (University of Cambridge)

Speakers: Jean-Luc Nancy (European Graduate School, by pre-recorded video address), Julian Johnson (Royal Holloway, University of London), Naomi Waltham-Smith (University of Pennsylvania)

*Roundtable 2: The Ring of Truth*

(11.30-12.50)

Convenor and Chair: Andrew Huddleston (Birkbeck, University of London)

Speakers: Roger Scruton (Ethics and Public Policy Center, Washington), Andreas Dorschel (Kunstuniversität Graz), John Deathridge (King's College London), Paul Boghossian (New York University)

**12.50-13.40 – Lunch**

**13.40-16.30 – Parallel Sessions E**

*Themed Session: Feeling in Music and Sound: Atmosphere, Stimmung, Mood*

Convener and Chair: Friedlind Riedel (Bauhaus University Weimar)

Andy MacGraw (University of Richmond), “Musical Atmospheres in Enlightenment Thought”

Anne Holzmüller (Freiburg University), “Musical Immersion and Atmospheric Sound Spaces in Eighteenth-Century Sacred Music”

Juha Torvinen (Sibelius Akademie, Helsinki University), “Atmosphere, nature, and knowledge of the births in music”

Renata Scognamiglio (Sapienza University of Rome), “Elective affinities: Atmospheres in New Phenomenology and Film Music Studies”

*Themed Session: Musical Nonhumans*

Convenors: Kyle Devine (University of Oslo), Patrick Valiquet (Royal Holloway, University of London)

Deirdre Loughridge (Northeastern University), “Soul and Voice, Fingers and Strings”

Hollis Taylor (Macquarie University), “Is Birdsong Music?”

Matt Brennan, Simon Frith and Nick Prior (University of Edinburgh), “Towards a New Understanding of Musical Instruments”

*Themed Session: Rethinking Collaborative Authorship Through Music*

Convenor and Chair: Nina Penner (Duke University)

Kevin Ryan (University of Memphis), “Music Samples and Collective Authorship: When Sufficient Control Isn’t Simply Sufficient”

Alessandro Bratus (University of Pavia) & Claudio Cosi (University of Pavia), “Not Exactly the Thing I Had in Mind: Collaborative Authorship in Songwriting and Unintentional Shared Intentions”

Cayenna Ponchione-Bailey (University of Oxford), “Tracking the Authorship of Orchestral Performance through Influence and Action”

Frances Morgan (Royal College of Art), “Input/Output: Questions of Authorship in Early Computer Music”

*Free Paper Session: Sound and Silence*

Joseph M. Ortiz (University of Texas at El Paso), “Marking Time: Theories of Musical Silence from Aristotle to Shakespeare”

James Savage-Hanford (Royal Holloway, University of London), “Meaning and Silence in Enescu”

Alessandro Giovannucci, “The mute and the dumb: sound as a link between philosophy and music”

Michael Gallope (University of Minnesota), “The Inaudible Velvets”

**16.30-17.00 Coffee**

**17.00-18.30 Keynote B**

Martha Feldman (University of Chicago)

**18.30-19.30 Wine reception**